

UNG
SVENSK
FORM



YOUNG SWEDISH DESIGN

2024

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A FORCE THAT INSPIRES AND TRANSFORMS

Ung Svensk Form 2024 possesses a dynamic force that inspires and aims to transform. Showcasing the latest and most innovative in young Swedish design, this exhibition is a testament to craftsmanship, creativity, and a keen sense of materials. From applications across Sweden, a selection of 24 contributions is presented in Ung Svensk Form 2024. Ung Svensk Form is an annual jury-evaluated award and traveling exhibition that was initiated in 1998 with the objective of increasing and broadening knowledge about young and innovative Swedish design. Ung Svensk Form serves as a platform for designers, the industry, the public, and the media, where significant messages are highlighted. The project's partners award several scholarships.

The exhibition Ung Svensk Form/Young Swedish Design 2024 is a co-production between Svensk Form and Dunkers kulturhus. The project is presented in association with Ikea of Sweden, Ikea Museum, The City of Malmö, Stockholm Furniture Fair, Swedish Wood and a raft of scholarship providers and exhibition organisers.

Karin Wiberg, Project Manager, Ung Svensk Form



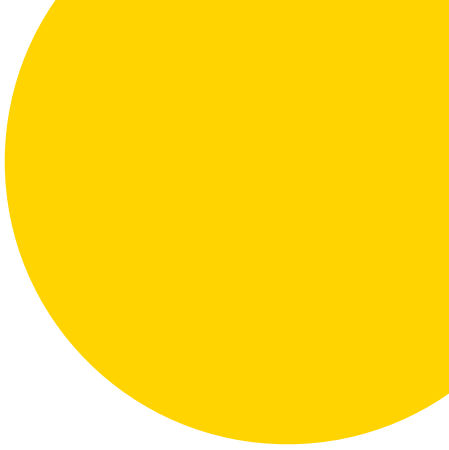
PART OF THE SOLUTION

The 24 winners of Ung Svensk Form 2024 convey a multifaceted and joyous depiction of today's young design scene with a colourful, creative, and imaginative interpretation of our contemporary world. There's no doom and gloom in sight, despite a world marked by overlapping crises. Instead, there is a hopeful and playful approach to the future.

Here, there are also examples of innovative problem-solving and climate-smart thinking around circularity, material flows, and repurposed building parts as resources for new production. And a piece of furniture that the user can assemble, modify, and thus develop a relationship with over time. After all, it's more enjoyable to be part of the solution rather than part of the problem, right?

This year's participants in fashion particularly impress with technical brilliance and a pronounced sense of form, experimenting with colours, shapes, and techniques. And the connection between design and movement in one of the projects naturally brings to mind Oskar Schlemmer's Triadic Ballet. Created in the aftermath of World War I as a sort of incantation for peace, using the human body as an artistic medium in a geometric dance. An event that becomes a thought in this year's edition of Ung Svensk Form as the world again awaits peace, hope, and solutions that lead forward to a more sustainable future.

Mats Widbom, CEO, Svensk Form 2023



TRADITION MEETS INNOVATION

For 25 years, Ung Svensk Form has been a driving force of inspiration for Swedish design. An exhibition that showcases promising design and then tours around Sweden, engaging with an audience. Few exhibitions have as significant impact as Ung Svensk Form has on designers, the public, and the industry. Leading such a production after 25 years and developing the strong exhibition format that Ung Svensk Form represents is an honour. The ambition is to develop the form in the same spirit as the project, protecting promising design.

With strong collaborations and with Matti Klenell as the designer, anything is possible. That's why it is especially exciting to present this year's concept, Annual Rings. Smart, sustainable, and an exhibition form in symbiosis with its objects. Where reuse and change over time are key components, and where the exhibition and its parts can grow together.

Axel Swanstein, Exhibition Producer, Dunkers kulturhus

Annual Rings is an exhibition format based on reuse and change over time. With the functionality of Matryoshka dolls, the exhibition is compact, easy to transport, and simple to assemble. It can be varied depending on the room context without losing its character. An exhibition form in symbiosis with its objects, where layers are added upon layers, and where each individual participant becomes part of a larger story. With a knotty spruce CL panel and splash painting in shades of gray, we enhance the material beneath and elevate the object above. Tradition meets innovation. A new shade of gray for each year creates change and a new impression for 2025 and 2026. A discreet change. A project in development. Annual Rings.

Matti Klenell, Designer

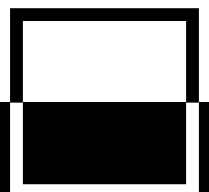
CHAIRPERSONS OF THE JURY

Since its inception more than 25 years ago, Ung Svensk Form has evolved into an annual barometer of what ignites the passion of young craftsmen, designers, architects, and artists. The jury's task of reviewing all the submissions and making a selection based on quality and relevance is both exciting and fun, but also difficult and challenging. The consistently high quality of the hundreds of entries submitted each year makes it a complex and arduous task to make a final selection. A big thank you to everyone who submitted, and for all the discussions, thoughts, and conflicts that you have given rise to.

It is clear that today's young design scene is deeply interested in the conditions of craftsmanship, the skillfulness, and interest in materials and techniques shine brightly. There is a natural and strong awareness around material flows and techniques, but also a focus on difficult universal human issues concerning identity, belonging, and time.

The future materializes here and now.

Caroline B. Le Bongoat
Tor Lindstrand



THE JURY 2024

The jury works diligently and intensely from the time the competition closes. The jury members are always open to the unexpected and the innovative, the experimental and the versatile.

Samir Alj Fält, Designer and Founder of Design Lab S in Skärholmen.

Parasto Backman, Graphic Designer, runs Studio Parasto Backman, Lecturer at Konstfack.

Olivia Berkowicz, Exhibition Curator at the Röhsska Museum in Gothenburg.

Caroline B. Le Bongoat, Business Development Manager, Creative Industries City of Malmö, Business and External Relations, Design Malmö.

Linnéa Therese Dimitriou, Artist/Creative Director.

Johanna Sjögren Duthy, Head of Public Operations at Form/Design Center in Malmö.

Sandra Frank, Executive Vice President / Marketing & Global Movement, Arvet.

Jonas Fridén Kihl, Lecturer in Design at HDK-Valand, University of Gothenburg, Designer.

Demian Horst, Director of Strategic Collaboration, MFA Programme Director, Transportation Design, Umeå Institute of Design.

Magnus Ingerstedt, Creative Director at String Furniture.

Åsa Jungnelius, Artist, Lecturer at Konstfack.

Anna Lidström, Designer and Researcher at the Swedish School of Textiles in Borås.

Eva Lilja Löwenhielm, Design Manager at Ikea.

Petra Lilja, Industrial Designer, Curator, and PhD Candidate at Konstfack.

Tor Lindstrand, Architect and Partner at LLP Architecture Office, Lecturer in Interior Architecture and Furniture Design at Konstfack.

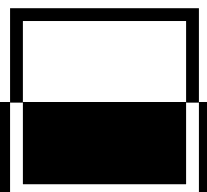
Johanna Magoria, Illustrator, Graphic Designer, and Visual Artist, educated at HDK and the Royal Danish Academy of Fine Arts.

Björn Nordin, CEO Svensk Form, former Head of Architecture and Design at Swedish Wood.

Bea Szenfeld, Fashion Designer with several assignments from international brands, and Lecturer.

Andreas Säfström, Head of Design & User Experience at Ericsson.

Mats Widbom, Architect and CEO of Svensk Form 2023.



SCHOLARSHIPS

The nominees of Ung Svensk Form participate in a touring exhibition showcasing the best in young Swedish design. Additionally, they have the opportunity to receive one of the following scholarships:

IKEA – WORK SCHOLARSHIP

Ikea offers one of the nominees in Ung Svensk Form a five-month work scholarship at Ikea of Sweden. The scholarship includes both a salary and paid accommodation in Älmhult.

KVADRAT – EXHIBITION SCHOLARSHIP

Kvadrat awards a scholarship consisting of a sum of money and the opportunity to create an exhibition in Kvadrat's showroom in Stockholm.

POSTNORD STAMPS – SKETCH ASSIGNMENT

Postnord Stamps appoints three recipients for a paid sketch assignment, where each winner receives a sketch fee of 20,000 kronor. The winner will then be given the chance, similar to beloved names like Elsa Beskow, Lasse Åberg, and Ingrid Vang Nyman, to design a series of stamps for Postnord Stamps.

RÖHSSKA MUSEUM AND DYNAMO WEST – WORK SCHOLARSHIP

Through paid employment at the Röhsska Museum with collaborative partners from the Dynamo West network, the recipient gains insight into how designers and artists can play key roles in public environment work.



STRING FURNITURE – PROTOTYPE SCHOLARSHIP

The scholarship includes a cash sum and the opportunity to develop a prototype into a finished product and participate in String Furniture's stand at one of the upcoming major furniture fairs.

FOUNDATION FOR THE PROMOTION OF THE TANNERY INDUSTRY – STUDY TRIP

All participants in Ung Svensk Form and several new members are invited on a workshop trip to a tannery in Sweden. There is an opportunity to apply for two work scholarships of 3-5 days, each worth 20,000 kronor.

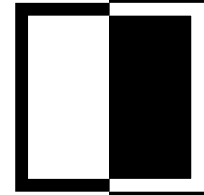
SWEDISH WOOD – TRAVEL SCHOLARSHIP

The recipients are offered a four-day inspirational and educational trip through central Sweden. During the journey, they will learn about the significance of the forest and the interaction throughout the entire value chain.

STOCKHOLM FURNITURE FAIR – EXHIBITION SCHOLARSHIP

The scholarship includes access to an exclusive stand in the Greenhouse at the well-attended Stockholm Furniture Fair.

THE DESIGNERS AND THEIR WORKS 2024



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SEBASTIAN ALNESKOG



KNUT

To address the challenges of reusing materials in custom-built interiors, I propose a modular system. Its flexibility allows it to take on various roles within an interior, thereby hopefully outlasting its original context. The materials pine and birch give the system a soft expression.

The Jury's motivation

A bold knot lends character to a spatial modular system. Subtle shifts, geometric details, and a sense of material update the dream of late modernism's space frame flexibility and DIY building. A table, a shelving system, or an independent spatial form – here, function and expression are united in a structure that straddles the line between furniture and space.

VINCENT DUMAY



THREE COLUMN GARDEN

On a small island, I have created a garden with three pillars surrounded by local wild plants. The pillars are made of earth - a natural blend of clay, sand, and stone, compressed in layers inside a tubular form. I am exploring clay construction to open possibilities for sustainable architecture.

The Jury's motivation

A meeting between classical columns and compressed earth unites transience and garden architecture with existential questions. An architecture that anchors the present to history and shows how we experience time through architecture and vice versa. The cycles of vegetation, death, and rebirth become an integrated part of this skillfully executed architectural configuration.

ELLEN HÄLLEBRAND



AN EXTENDED DEMOLITION PERMIT

My contribution explores what waste can mean for design if it is not immediately reformulated as a resource among others. Through theoretical studies, reference studies, and artistic explorations of trash, I have speculated on the architectural representation of waste's subversive properties: its traces of demolition.

The Jury's motivation

In the future, all architecture will consist of renewable materials or reused architecture. This thought-provoking work examines the potential of waste in a speculative scenario. Through beautiful drawings and model studies, the everyday elements like row house downpipes, glass wool, and sheet metal are transformed into new compositions and material flows. A possible future aesthetic is visualized.

Website: ellenhillebrand.wixsite.com/my-site

Instagram: [ellenhillebrand](https://www.instagram.com/ellenhillebrand)

HANNA JOHANSSON

PETAL

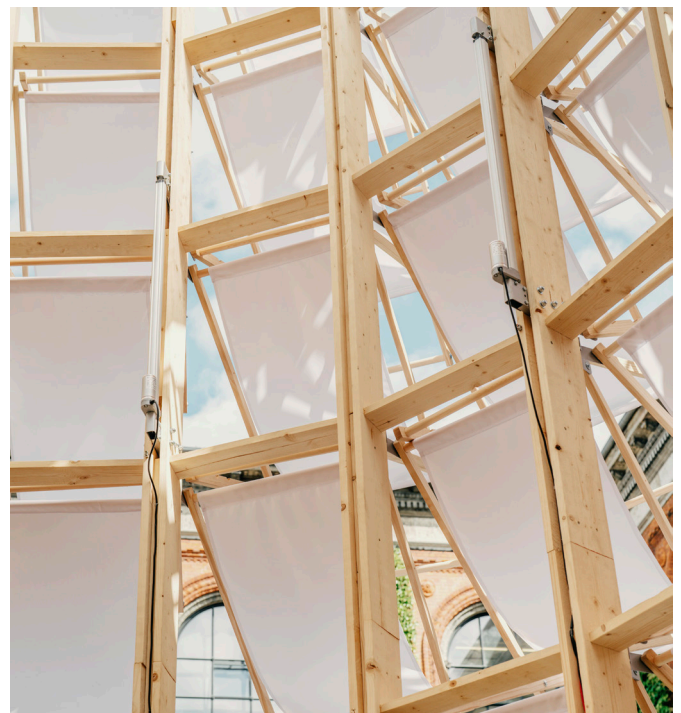
With PETAL, I aimed to create a playful pavilion made of sun chairs that, after disassembly, can revert to their original form. During the day, the pavilion is “in full bloom” as the sun chairs open, providing a 360-degree bar view, and at night, it collapses to become a canvas for light projection.

The Jury’s motivation

A standard sun chair takes on a new function as a building element in a lofty pavilion. The aand create a choreography of shadow and light. Fine proportions, playfulness, and simplicity combined yield significant architecture on a limited budget.

Scholarship

Röhsska Museum and Dynamo West
Swedish Wood



JOHANNA BOMAN



PEOPLE OF REALITY

I have created a stop-motion short film that traces the journey of a folk costume from the late 19th century, from its creation to its eventual repurposing into rags for cleaning floors. Utilizing materials like cardboard, clay, and fabric, my aim is to highlight the historical usage of the Orsa costume and its evolution.

The Jury's motivation

This narrative elevates the historical perspective on the significance of craftsmanship, following a folk costume in its constant transformation and adaptation, from production to being cut into rags. It's a meticulously crafted, ambitious, and touching work with strong narrative qualities, sensitively portraying complex issues related to nationalism, class, tradition, and craftsmanship.



GRAPHIC DESIGN/ILLUSTRATION



WASIM HARWILL

A HOUSE WITHOUT A DATE PALM IS NOT A HOME

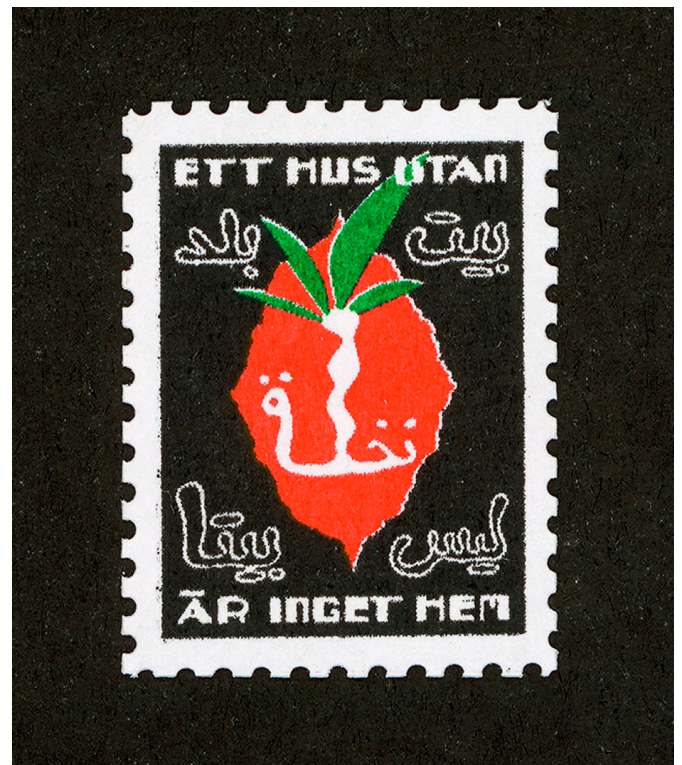
A postage stamp enables movement from one place to another, akin to a passport for people who migrate. But what does it mean to leave one's home and move to a place that neglects them, and who bears responsibility for packages that never find their way home?

The Jury's motivation

A home is not a house. This work tests and investigates what 'home' means in relation to those who were once forced to leave theirs. With a poetic touch, this is a timely, relevant, and conceptually strong project in which a postage stamp becomes a carrier of dreams, longings, and transitions.

Stipendium

Postnord Stamps



OLA LINDGREN



THE COMMUNITY PRESS

The Community Press is a hybrid of a speculative scenario with a primitive but functional typography and printing workshop, a print performance, and a participatory workshop. With this work, I aim to explore how graphic design and public communication might look and function in low-technology societies without access to electricity and modern technology.

The Jury's motivation

A start to a conversation about our era's faith in technological advancement and how this contributes to an increasingly fragile society. In this ambitious and historically anchored project, a birch printing press and maple typeface serve as a meeting point for discussions on how graphic design and form can be part of a political conversation. At the same time, the tempo of craftsmanship is highlighted in relation to a fast and automated contemporary era.

Scholarship

Postnord Stamps

Website: olalindgren.se

Instagram: [o_to_the_la](https://www.instagram.com/o_to_the_la)

MÅRTEN MALMNÄS

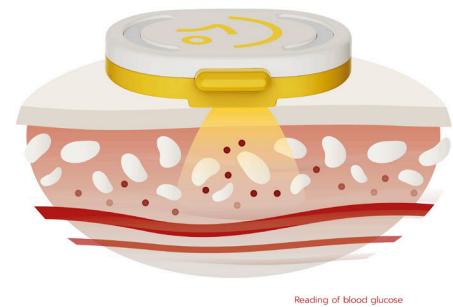


PLATE PAL

My thesis project, Plate Pal, is a family of products that help users understand their individual reactions to the food they eat. By monitoring blood glucose responses in relation to eating habits, one's unique reaction to different foods can be mapped. Plate Pal provides guidance and advice for a healthier and more personalized diet.

The Jury's motivation

By combining innovative technology with a well-executed design process, this project demonstrates possibilities for individual dietary counseling, which could potentially enhance the quality of life for millions of people. It is a skillfully developed design, rich in detail, encompassing both hardware and software.

JOVAN VULIC



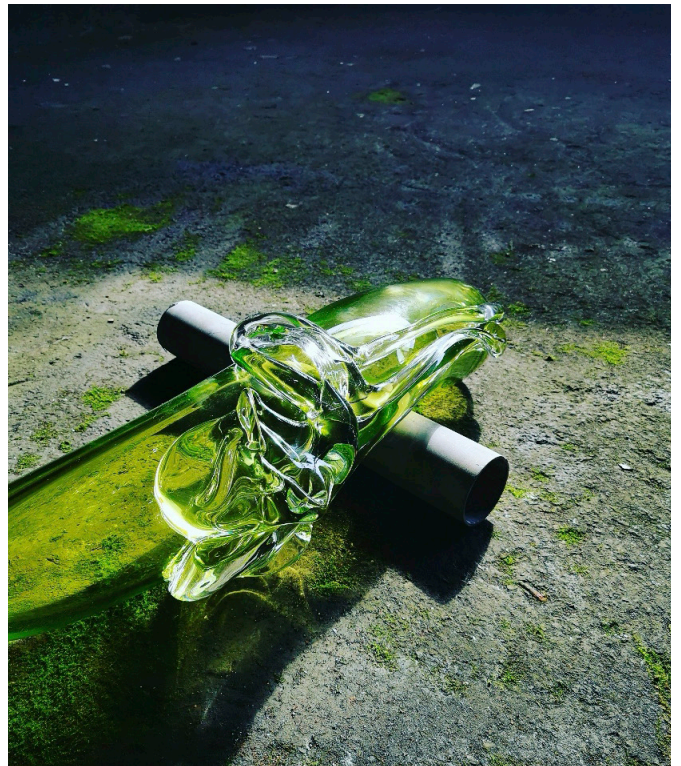
LIV-LABOUR TRAINING AND PREPARATION SOLUTION

Liv is a new educational solution for labor and labor preparation. It is designed to teach both midwives and individuals without medical knowledge in refugee camps to minimize the occurrence of avoidable emergencies during childbirth situations in camp crises.

The Jury's motivation

A meticulous, considerate, and responsive design process that, starting from the vulnerable reality of refugee camps, demonstrates the potential of design to educate and save lives. An original design proposal to make training equipment accessible with the clear goal of achieving safer obstetric procedures in contexts where medical help is extremely limited.

JOSEFIN BRAVO



THE EXHALE INFECTION

I blow colourful glass bodies that proudly claim their space. A space that is no longer yours. Here, you step back and become the observer, and the new body occupies its sanctuary. The glass has designated its free zones, and they are blown precisely in these spots.

The Jury's motivation

Sculpturally cheeky glass art where the glass becomes a kind of heavy soap bubble. Witty, direction-oriented glass mass becomes a meeting point between contemporary forms, craftsmanship, and the ready-made state of a mop bucket..

MALIN NORBERG

WHEN THE EXIT SIGN SHINES BRIGHTER THAN WELCOME

My work depicts a door of standard height that articulates an illusory collapse. Symbolically and metaphorically, it can both open a portal and act as a physical boundary that transitions us from one world to another, from one state to another, straddling the line between fantasy and reality. The material I used is solid pine, which I shaped with an angle grinder and other hand tools..

The Jury's motivation

Surrealistically carved narratives and digital shifts convey the living materiality of the forest and trees in this well-crafted study. The hard material, through the hand's touch, becomes almost rendered and fluidly soft.



KIRSTEN VIKINGSTAD HERMANSSON

NEW WORLD REGALIA

New World Regalia is a series of sculptures in solid glass, consisting of several cast parts in bold color combinations. I have explored territorial power and ownership by using architectural references and symbols of conquest such as the tower, ring, and portal. Each piece is named after a specific inspiration.

The Jury's motivation

Innovative and unique expression based in glass craftsmanship. Regalia for a new world of kings and queens that bear the emblems of capitalism and recall the colonial pursuit of other cultures' status objects.



SOPHIE OLSSON JOOF



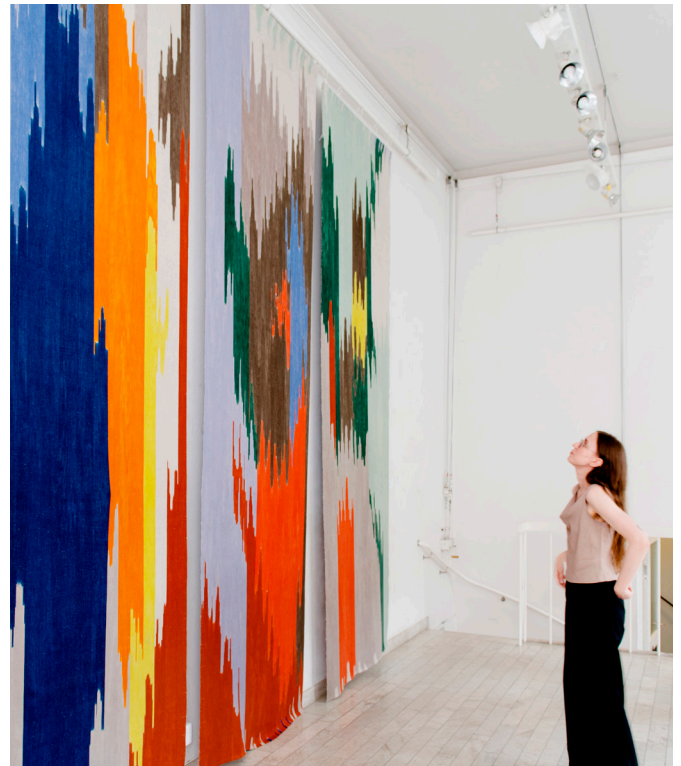
RHYMES FOR LOSING AND LONGING

Weaving is like writing poetry. In Rhymes for losing and longing, I have created a monument to the emotions associated with being in the space between two cultures. Using natural pigments, linen, and silk, the materiality is brought into focus, simultaneously reflecting the places I work on.

The Jury's motivation

Plant-dyed natural materials in silk and linen echo the melancholy of being in the space between two cultures. Migrating craft traditions in this poetic and delicately tuned work become a contemplation of longing for what lies beyond words.

MALIN PARKEGREN



SPEEDRUN

I have woven three large tapestries patterned with displaced warp ikat (zurashi gasuri) in linen and satin. This project stemmed from a desire to try to dress an entire room and to place oneself in a state of motion.

The Jury's motivation

A textile work of epic proportions that unites movement and large spatial demands. It is a work that seeks the soft and the clothed in the bare and the hard. A sprint and a marathon in weaving techniques that recall historical traditions of adorning city spaces for celebration, parade, and community.

JESSICA BROBERG



ORNAMENTAL OBSESSION

Starting from Swedish craft culture, I explore traditional ornament-focused painting techniques through a contemporary expression. Kurbits and folk motifs have been interpreted through a digital filter, resulting in the design of textile patterns that serve as both a link to the traditional and an archive of today.

The Jury's motivation

A crisp, odd flirtation with folk art where memories of childhood textiles become an investigation of classic ornament-focused craft techniques. Digital filters combined with new innovative printing techniques and unconventional materials lead to a unique contemporary expression.

Scholarship

Postnord Stamps

Website: jessicabroberg.myportfolio.com
Instagram: [jessicabroberg.textiledesign](https://www.instagram.com/jessicabroberg.textiledesign)

KELLY KONINGS

HYBRID FORMS OF DRESSING

2D jacquard-woven textiles that can be worn as 3D garments. Draped and pleated around the body, these full-body woven textiles create a new and holistic way of designing and producing textiles and garments locally.

The Jury's motivation

An innovative yet commercially viable take on zero waste where material and fit are developed simultaneously. Complex 3D weaving with a stylish, and conscious finish, combined with interesting structures, high fashionability, wearability, and a hand-woven feel result in everyday garments that are both organically punk and sophisticatedly pleasant.



MIA LEHTONEN MADSEN

THE SKY IS THE MIRROR

My thesis project, "The sky is the mirror," is a contemporary reinterpretation of astrology based on three textile techniques: jacquard weaving, rope braiding, and hand weaving. I have created wearable textiles with zero-waste construction and individualization through astrological symbolism.

The Jury's motivation

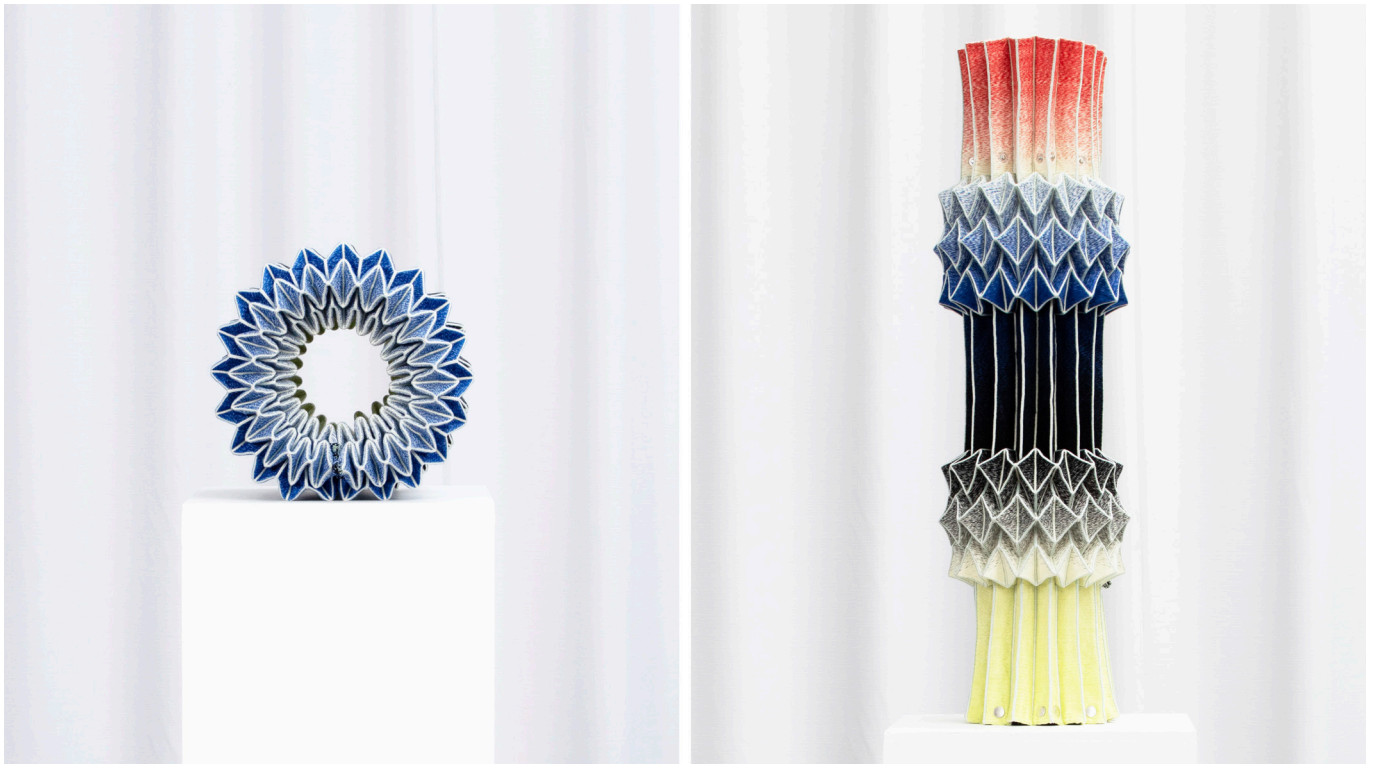
From the perspective of a rectangle, the fabric piece is given a sort of folkloristic dimension with its varying possibilities to dress a body. Rope, digital jacquard, and hand weaving turn into graphic, repetitive, and playfully wearable garments. Material and fit evolve in parallel in an interesting interplay between material development, form, and pattern.

Scholarship

Ikea



EMILIE PALLE HOLM



[O R I O R I] :: FOLDING WOVEN TEXTILE

I reinterpret traditional origami within the framework of modern jacquard weaving, presenting a collection of changeable, entirely woven, self-supporting forms. These forms can shift between different visual and tactile expressions, activated through physical manipulation.

The Jury's motivation

Ancient origami meets modern textile design to explore the potential of three-dimensional woven structures. The two-dimensional is challenged by embedded changeable mechanisms, where the loom becomes a dynamic shaping tool. Aspects like shape, texture, colour, pattern, and scale become delightful, sumptuous woven creations.

AMANDA WISSELGREN

IMAGINE:

By integrating the human form with a circular, transformable construction, I present a narrative-building dance costume. These costumes provide access to an extensive repertoire of silhouettes, which in turn offer dancers and us a new library of forms to explore a language of the body in. As a result, I hope to transport the audience beyond the boundaries of the human form and provide imaginative associations with the aim of stimulating its creativity.

The Jury's motivation

Uniquely free, and delightful flirtation with theater and dance traditions. With bold strokes, these garments are a set of tools that challenge the imagination. A kind of spatially exciting avant-garde alphabet that invites movement and portrayals of different kinds of stories. Here, seriousness and humor invite proportions and dynamics to dance.



KARL EKDAHL

MATERIALS IN TENSION

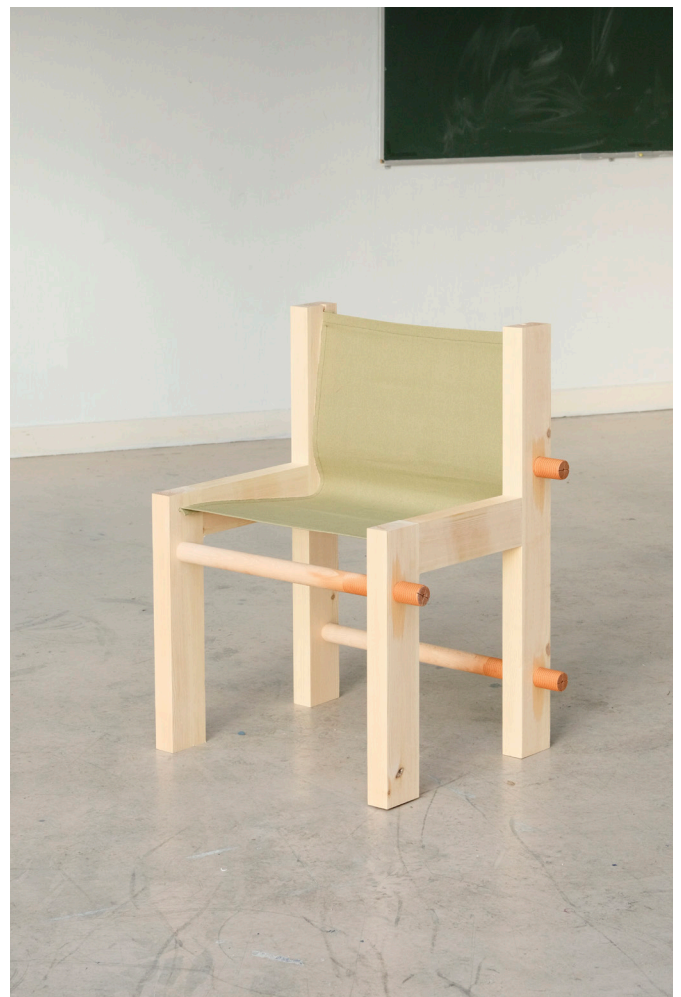
Based on a unique joining method, I have developed a series of seating furniture that explore a symbiotic relationship between textile and wood. In my prototypes, the textile forms an integrated part of the construction, allowing component exchange for increased sustainability.

The Jury's motivation

A playful and smart archetype of a chair, which consists of three separate components that, without screws, glue, tools, or instructions, explains its own construction. A technique borrowed from sailing unites wood and fabric, conveying an honest and immediate expression.

Scholarship

Swedish Wood
Kvadrat



ANNA HERRMANN

FIFTY SHADES OF ROTKOHHL

I wanted to create an alternative to traditional dyes, something solvent-free without the microplastics released into the environment during the aging process of conventional dye. I was inspired by the ancient art of dyeing textiles with natural ingredients and developed a method that also works for dyeing wood.

The Jury's motivation

By focusing on plant dyeing, this experimentation has provided an enriching alternative to today's furniture finishes. Through various processes, red cabbage, among other things, can produce a range of colours, infusing the wood with beautiful patterns that elevate the objects and create a dynamic interplay between colour and form.

Scholarship

String Furniture
Swedish Wood



KAROLINE KVIST

GAME ON

Game On is made of ash, oak, leather, glass, and brass. The graphic design is determined by the features of the central cabinet. The cabinet is filled with my family's and friends' favourite games. For me, its function arises in collaboration with and between people, where we are invited to spend time together and have fun.

The Jury's motivation

A clever and refreshingly simple wall cabinet that becomes a tribute to the joy of analog games. Craftsmanship and playfulness in both execution and details bring as much joy as the contents.

Scholarship

Swedish Wood



WILLIAM LILJEBLAD



ALMIS

With a focus on a sustainable approach to forest resources, I have created the Almis chair, inspired by the golden nuggets of mid-century design. The chair was built on Gotland, and is made of local elm wood, which has been felled to reduce the spread of Dutch elm disease.

The Jury's motivation

A tribute to fine carpentry and the handmade form. An armchair with an uncompromising quality approach in both form and craftsmanship. A timeless piece of furniture with meticulously precise details, which, through its careful choice of wood from trees affected by Dutch elm disease, adds further dimensions around sustainability and the utilization of existing resources.

Scholarship

Swedish Wood

Website: liljbladsmobelsnickeri.com
Instagram: [liljbladsmobelsnickeri](https://www.instagram.com/liljbladsmobelsnickeri)

CHARLOTTE SAMUELSSON AND **MATILDA LINDSTAM NILSSON**



COMPANIONSHIP

We wanted to create a place for reflection in a time of unrest and uncertainty. With timeless craftsmanship, organic shapes, and natural wool, Sällskap balances between simplicity and complexity, between softness and strong attitude. The inspiration comes from the rugged cliffs of Bohuslän, deep blue seas, and resting seals.

The Jury's motivation

Designers and upholsterers, through fine collaboration, have created an elegant chaise lounge that envelopes and embraces itself. An immediate, beautiful, and generous form joy in blue, which simultaneously demonstrates craftsmanship and thoughtful material choices.

Charlotte Samuelsson
Website: ateljesystem.se
Instagram: [ateljesystem](https://www.instagram.com/ateljesystem)

Matilda Lindstam Nilsson
Website: matildaform.se
Instagram: [matilda.form](https://www.instagram.com/matilda.form)

A GROWING COLLABORATION

A project like Ung Svensk Form is the result of collaboration between many individuals, organizations, and companies. On the following pages, you will get to know some of the partners and friends of Svensk Form and Dunkers kulturhus who have made it all possible. A big thank you to all of you.

IKEA OF SWEDEN

Ikea's vision "To create a better everyday life for many people" and our design principles, "Democratic Design", are an invitation to curiosity and to continuously improve. Ung Svensk Form provides a valuable arena for meetings with new talents and a unique opportunity to both see and listen to what future designers consider important for both the present and the future. To support young talents is to contribute to the development of our entire industry.

For Ikea, as a globally influential design company with roots in Sweden, there is naturally a great interest but also something unique to offer for the development of Swedish design and Sweden as a leading force in the design field.

This year's contributions again have once again a fantastic breadth. They both challenge and embrace our design history with a strong connection to craftsmanship. This year's designers show a strong commitment to solving contemporary challenges. This is something that is very dear to us at Ikea – solutions that are better for both people and our planet.

Eva Lilja Löwenhielm, Design Manager
Johan Ejdemo, Design Manager

IKEA MUSEUM

The Ikea Museum in Älmhult is a meeting place for everyone who's curious about Ikea and our history. Another important part of the museum's mission is to show new perspectives on design. We see Ung Svensk Form as an important platform for young

talents who, through innovative design and form, contribute to a more beautiful everyday life. It is also important to us that many of the contributions have a strong focus on craftsmanship and circularity, with a clear aim to contribute to a more sustainable society.

Ung Svensk Form is a unique arena for young talents to reach out to industry, media, and the public. At the Ikea Museum, we are proud to present Ung Svensk Form to our visitors and contribute to increasing the knowledge about innovative Swedish design.

Wanda Blom Backlund, Exhibition Manager

SWEDISH WOOD

Swedish Wood works for a long-term sustainable, circular, and bio-based society. The strength of bio-based and wood is that it is naturally formable and climate-smart. Collaboration with young designers and architects is very important to us. They will have a significant impact on the green transition in society.

To spread knowledge about wood, wood products, and wood construction to the next generation, Swedish Wood has collaborated with Ung Svensk Form around on a scholarship and the exhibition Annual Rings. Just as new annual rings are formed on trees, every year we need new enthusiastic people who can continue to develop a sustainable society.

Development requires knowledge of sustainable materials. Through collaboration with Ung Svensk Form, Swedish Wood contributes with

expertise and learning for the future. Ung Svensk Form reflects both this knowledge, current issues, and long-term lifestyle changes.

Björn Nordin, CEO Svensk Form, former Head of Architecture and Design at Swedish Wood

CITY OF MALMÖ

FUTURE HOPE THAT RESONATES

In Malmö, we are particularly proud that it was here, at the Form/Design Center, that Ung Svensk Form originally started in 1998. The partnership between the City of Malmö and Ung Svensk Form aims to enhance cross-pollination between creative industries and more traditional sectors, as well as to promote entrepreneurship and sustainable growth. By collaborating with Ung Svensk Form, we create opportunities to discover and support new talent in the fields of form and design. Talents that demonstrate the courage, originality, and commitment necessary to solve complex challenges, to create systemic changes, and to inspire innovative thinking for a better future. The Ung Svensk Form platform is unique in its kind and shines a light on the design stars of tomorrow, while also spreading knowledge about design as a powerful tool that drives and strengthens Sweden's innovative capacity.

Caroline B. Le Bongoat, Business Development Manager, Creative Industries City of Malmö, Business and External Relations, Design Malmö

STOCKHOLM FURNITURE FAIR

INNOVATION AND CURIOSITY

We, the organizers of the Stockholm Furniture Fair, are pleased to welcome the Ung Svensk Form exhibition to Greenhouse, the fair's platform for up-and-coming designers and design schools. Since 2003, Greenhouse has been organized with the goal of promoting growth in the design industry and highlighting the designers of tomorrow. Our guiding principles are innovation and curiosity. We look forward to a fruitful collaboration with Ung Svensk Form in jointly supporting the country's young design stars.

**Jennifer Gröhn, Operative Event Manager
Emma Voltaire, Coordinator**

ARVET

A PART OF THE FUTURE

Ung Svensk Form finds and lights the way for young creative individuals who are shaping our future. The talents they highlight are those creating our future. Prioritizing creativity, drive, and the joy of creation is the most important task we can undertake in our society.

Ung Svensk Form plays a significant role for our future architects, both today and in the long term. It's about spreading and increasing the desire to create beautiful cities and houses built

from materials we cultivate ourselves and that are conducive to well-being.

**Sandra Frank, Executive Vice President/
Marketing & Global Movement**

LAMMHULTS FURNITURE

THE DESIGN TRADITION LIVES ON

Lammhults was born from modernism and lives to develop it. We design simple, functional, and innovative furniture that makes human spaces more inspiring. Strong design permeates our operations - from furniture to graphic materials and exhibitions. Supporting Ung Svensk Form, which promotes exchanges between young designers and their future industry, is close to our hearts. With the help of new talents, we aim to carry forward the Swedish design tradition and, in the long run, secure the future of the domestic furniture industry.

Åsa van Drumpt, CEO

POSTNORD STAMPS

A LETTER MEANS SO MUCH

The visual can both capture your attention and convey a desired meaning. Our stamps hold special significance for many who carefully choose motifs for their personal greetings. The format presents a unique challenge where purpose and meaning must fit into a small space. Through this collaboration, Postnord aims to invite diversity and creativity in the exploration

that can arise when we cross-pollinate disciplines. The scholarship aims to open doors for new creators and visionaries to contribute to the development of the stamp.

**Kristina Olofsdotter, Head of Postnord
Stamps**

STRING FURNITURE

NEW OPPORTUNITIES

Divergent thinking is healthy; it questions and moves us forward. Like when Kajsa and Nisse Strinning introduced String in 1949 with a design that broke conventions. Therefore, it is natural for us to collaborate with Ung Svensk Form in the same spirit through our String scholarship. It gives a young Swedish designer opportunities to ask questions and explore possibilities, both in design and function. But also in material thinking, where String has a long tradition of Swedish manufacturing with modern environmental thinking and smart solutions.

Magnus Ingerstedt, Creative Director

FOUNDATION FOR THE PROMOTION OF THE TANNERY INDUSTRY

CLOSE TO THE SKIN SUSTAINABILITY

It is in the meeting of young creativity and the old tradition-rich industry that challenging and developmental ideas arise. The industry is convinced that leather, skin, sheepskin, and reindeer

pelts are products for the future and that new applications can be developed together with young creative power.

Through our encounters with young designers, we see an opportunity for the renewal of a natural material that communicates sustainability and has been cherished and utilized by humans since time immemorial.

Elmo, Kero Leather, Tranås Skinn and Tärnsjö Garveri

RÖHSSKA MUSEUM AND DYNAMO WEST WORK SCHOLARSHIP

Through an employment at Röhsska Museum with partners from the Dynamo West network, the scholarship holder gains insight into how designers can play key roles in working with the public environment. Collaborating with a young designer and their artistic practice shows great potential to practically build knowledge, develop methods and processes relevant to the goals and ambitions of the policy for designed living environments. The scholarship is co-financed by the Administration for Cultural Development, Västra Götaland Region.

Nina Due, Museum Director at Röhsska Museum

SÖDRA

WE LOVE WOOD

This year's exhibition concept, annual rings, is built with Frontwood. A solid wood panel in three layers of spruce. The panel provides a

natural expression and can be treated to create unique properties and appearances. It opens up creative possibilities for use both internal and external use, such as walls, ceilings, and furnishings. Compare it to any other material, and the difference becomes apparent. Real wood is natural; it's warm, it's real, and it makes us humans feel better. At Södra, we love wood – as a material partner to Ung Svensk Form, we are proud and want to contribute to the purpose of broadening knowledge about young and innovative Swedish design.

Lars Broström, Sales Manager

KVADRAT

We see Ung Svensk Form as a springboard for young designers into the market, and we want to strengthen our Swedish designers and give them good visibility and a platform for the market to find new talents.

Ung Svensk Form is an important platform and network for innovating and marketing design and designers, both from an artistic as well as a product perspective. It has the opportunity to stretch boundaries and challenge norms and is outspoken.

Kristoffer Magnusson Wahl, Country Director

PART OF SOMETHING BIG

Just like the annual rings in a tree, everyone who contributes to Ung Svensk Form is part of the annual growth cycle that makes this exhibition possible. A big thank you to all the collaborators, designers, and visitors who contribute.

COLOPHON

The Ung Svensk Form 2024 exhibition is a co-production between Svensk Form and Dunkers kulturhus. The project is carried out in collaboration with IKEA of Sweden, IKEA Museum, City of Malmö, Stockholm Furniture Fair, Swedish Wood, and a long list of scholarship providers and exhibition organizers.

**Project Management and Tour Manager of
Ung Svensk Form**

Karin Wiberg

Exhibition Producer Dunkers kulturhus

Axel Swanstein

Exhibition Designer

Matti Klenell

Production Coordinator Dunkers kulturhus

Peter Johansson

Exhibition Production

Lars-Ola Bergqvist

Björn Johansson

Graphic Design Dunkers kulturhus

Caroline Flindt



Svensk
Form



SVENSKT
TRÄ



Museum

DUNKERSKULTURHUS

En del av Helsingborgs stad



Malmö stad

Stockholm
Furniture Fair